

Allegro

Gravina Pol. G. Jones et al.

Handwritten musical score on ten staves. The notation includes notes, rests, and bar lines. The lyrics are written in a cursive script below the notes. The piece begins with a treble clef and a key signature of one sharp (F#). The tempo is marked *Allegro*. The lyrics are in a language that appears to be a mix of English and a local dialect, possibly from the Caribbean or South America, given the context of the composer's name. The piece concludes with a double bar line and the word *Fine* written in the right margin.

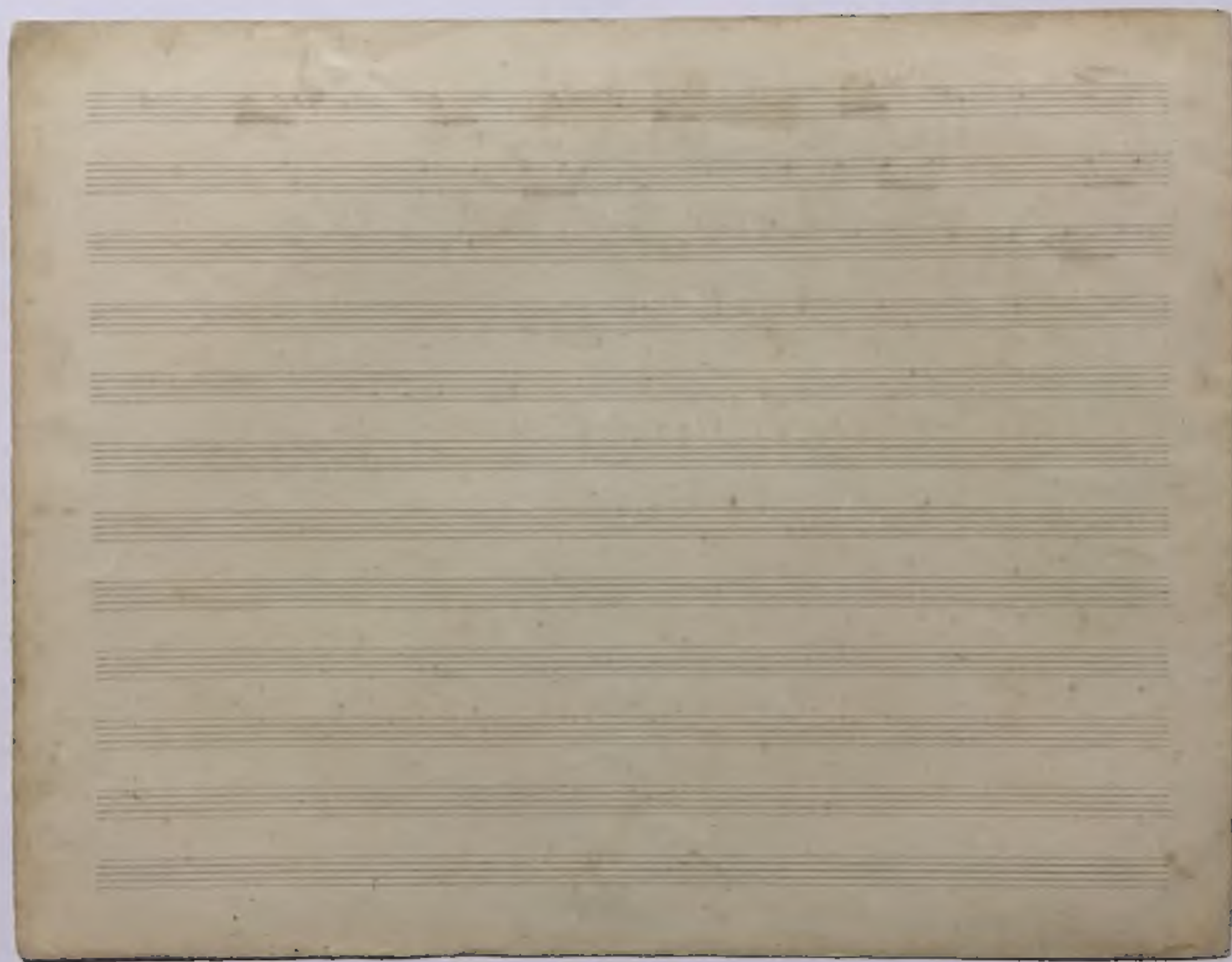
Handwritten lyrics (transcribed from the image):

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Handwritten musical score on a single page, featuring 14 staves of music. The lyrics are written in a cursive script below the notes. The text appears to be a religious or liturgical song, possibly a Mass or a hymn. The handwriting is elegant and consistent throughout the page. The lyrics include phrases such as "Agnus Dei", "Kyrie eleison", and "Gloria in excelsis Deo".

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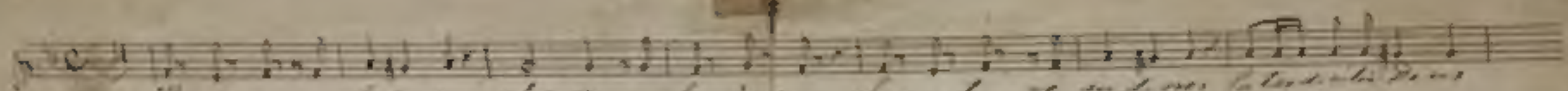
Continuation of the handwritten musical score on the adjacent page. The lyrics are written in a cursive script below the notes. The text appears to be a religious or liturgical song, possibly a Mass or a hymn. The handwriting is elegant and consistent throughout the page. The lyrics include phrases such as "Agnus Dei", "Kyrie eleison", and "Gloria in excelsis Deo".



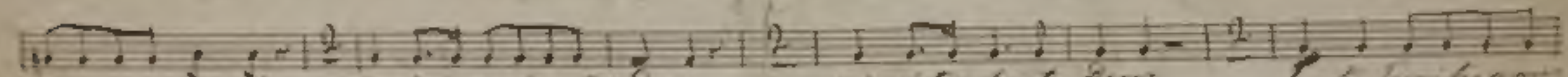
And^{te}

Alleg^{ro}

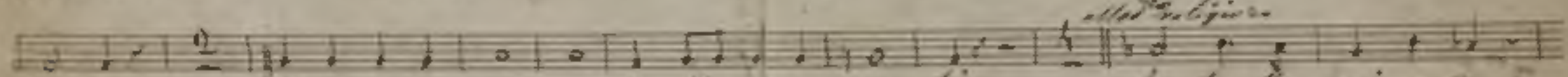
Sanctus in F. J. P. B. 1780



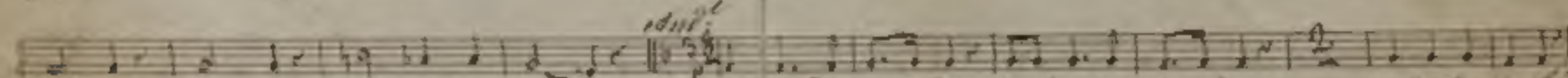
Re-qui-lem a-mi-ni De-i qui tol-lis san-cti De-i



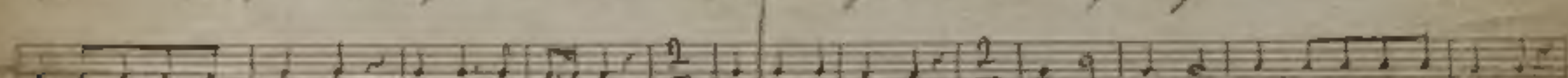
re-qui-lem a-mi-ni De-i qui tol-lis san-cti De-i



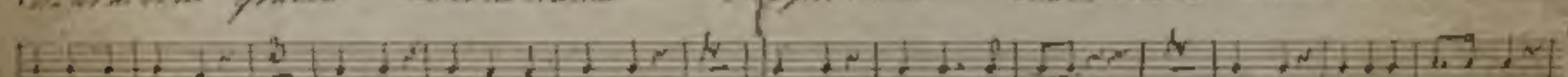
De-i qui tol-lis san-cti De-i qui tol-lis san-cti De-i



De-i qui tol-lis san-cti De-i qui tol-lis san-cti De-i



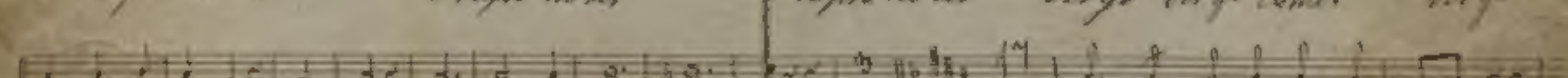
De-i qui tol-lis san-cti De-i qui tol-lis san-cti De-i



De-i qui tol-lis san-cti De-i qui tol-lis san-cti De-i



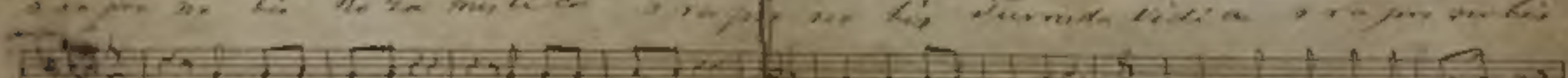
De-i qui tol-lis san-cti De-i qui tol-lis san-cti De-i



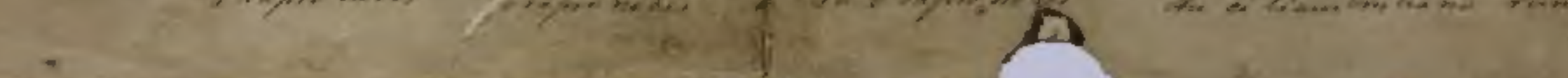
De-i qui tol-lis san-cti De-i qui tol-lis san-cti De-i



De-i qui tol-lis san-cti De-i qui tol-lis san-cti De-i

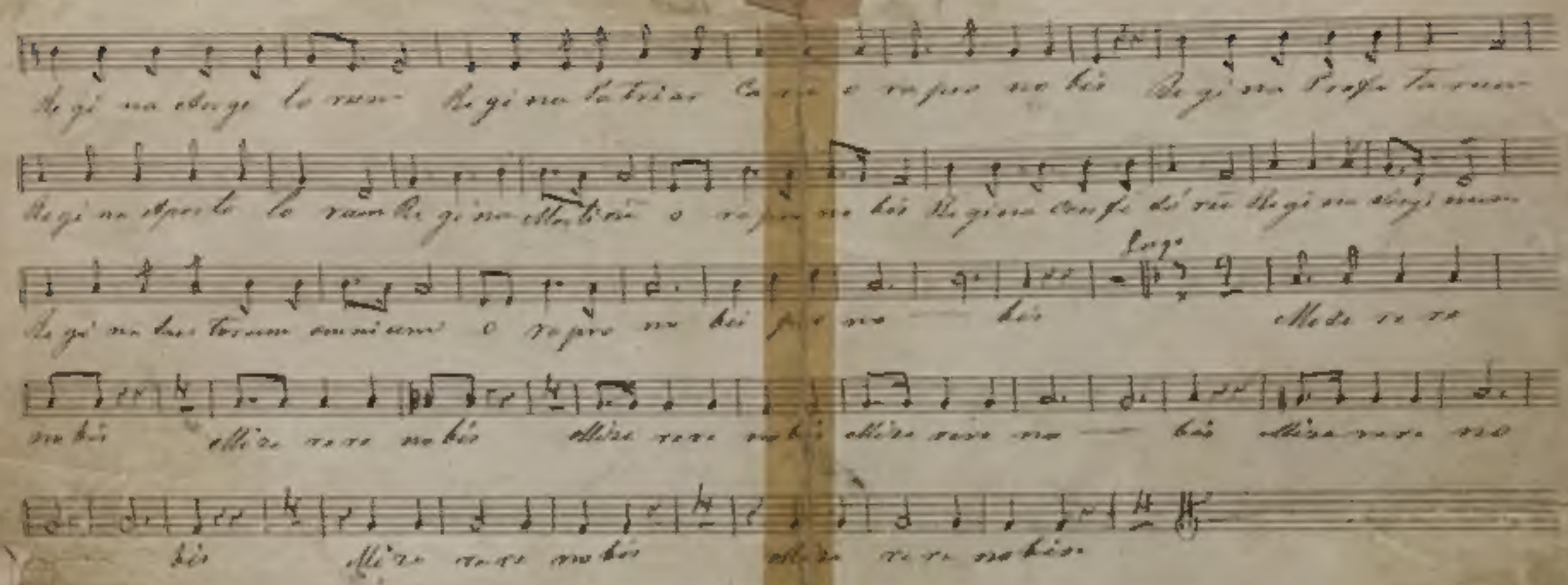


De-i qui tol-lis san-cti De-i qui tol-lis san-cti De-i



De-i qui tol-lis san-cti De-i qui tol-lis san-cti De-i

22500



 Regi na obge lo rum Regi na la tris Ca na o rapu no bis Regi na Pro fe ta rum

 Regi na spe re lo rum Regi na el la bi ri o rapu no bis Regi na Con fe di ri Regi na ob ge rum

 Regi na las to rum am ni um o rapu no bis pro no bis *loq* *Alto re re*

 mi bi *Alto re re* mi bi *Alto re re* mi bi *Alto re re* mi bi *Alto re re*

 bi *Alto re re* mi bi *Alto re re* mi bi

B. G. Anjo

6000
 2100
 5000
 5000
 3100
 6900

London the 2^d of June 1811

Hy a dia o la i san chao to e la i san chao a to ca
 au di nao E to de cu ho De ao mi se se se no ho E to de cu to mundo
 De ao fto vi ho sande De ao san chao to mto se nos De ao
 mi se se se no ho mi se se se no a ho
 san chao chao vi a o sa o sa o sa po no ho
 san chao fto go vi ho san chao vi go vi go mto chao to e
 chao a to o sa po no ho chao to vi no gra to chao to ho
 no se ma o sa po no a ho o sa po no ho chao to
 ma to ma to in vi o la la o sa po no ho ma to
 de to me ca to ma to a ma to to gra to as mto
 se to to o sa po no ho o sa po no ho o sa po
 no ho vi go vi go ch mto vi go vi go fi de to

Handwritten musical score on a single page, featuring ten staves of music. The lyrics are written in a cursive script below the notes. The text appears to be a religious or liturgical song, possibly a Mass or a hymn, given the use of words like "Re gi na", "A men", and "Glo ri a". The notation includes various musical symbols such as clefs, notes, rests, and bar lines. The paper is aged and slightly discolored.

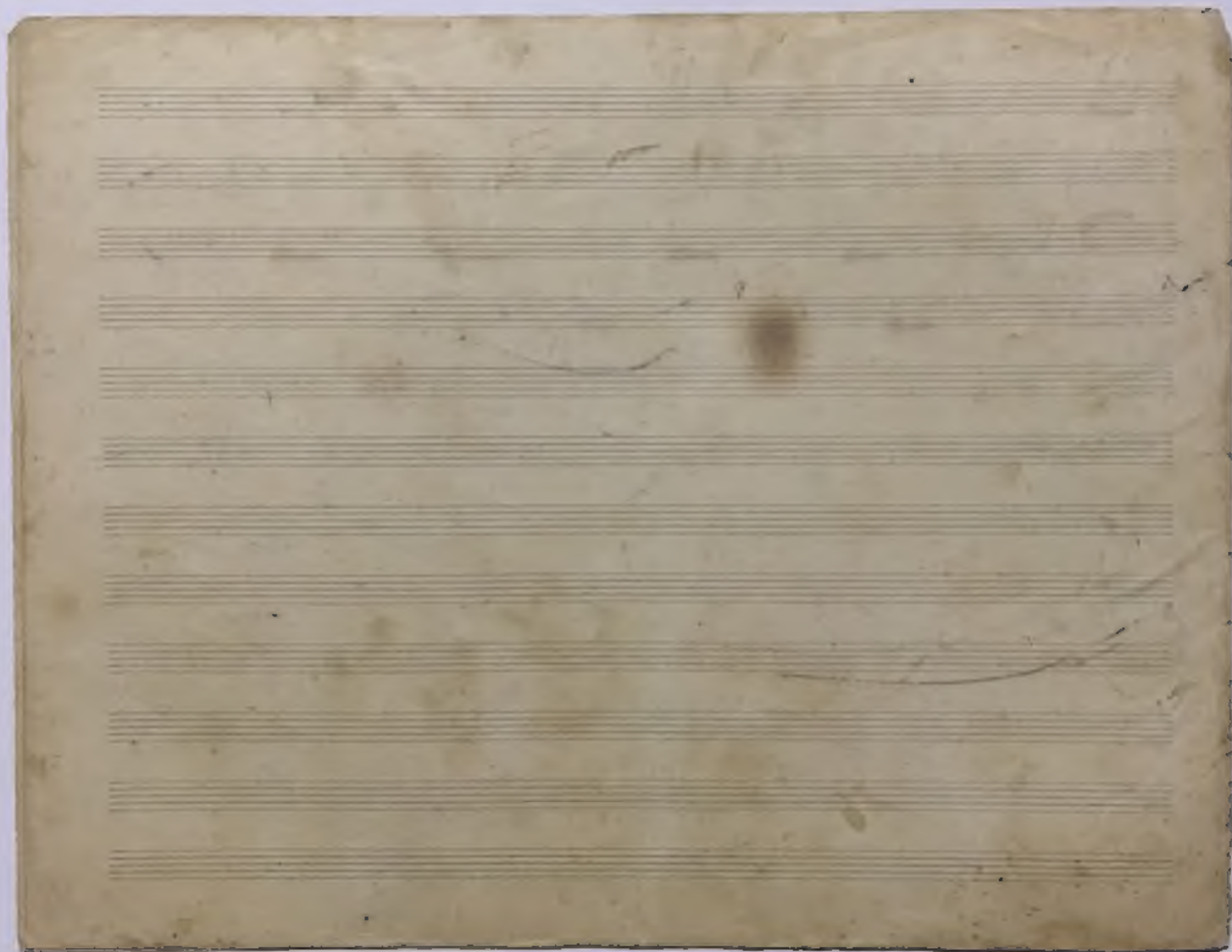
ra o ra pro no a ho
se do sa pi en to a cas sa nos ho la ti cu o sa pro no a ho
ao phi ri tu a le u oas a ho a no u sa la li o a sa pro
no ho pro no a a ho oas in sy na des to o oas o sa pro
no a ho Re sa mis to ca o sa pro no a ho Tu ce de re ol ca
o sa pro no ho De mus an xi a pa na a ce li sta la me tu
li a na o sa pro no ho sa la in per me cum re
su gi non pro ca to non cum re la tis of fi to a non a
o a sa pro no a ho an ti li an chris to non Re gi na an ge
lo a non Re gi na de ta ar ca non o sa pro no a ho Re gi na Pro phe
ta non Re gi na a po sto lo non Re gi na mar ti non o a sa pro no a ho
Re gi na con fes so non Re gi na vi gi non Re gi na can to non

Continuation of the handwritten musical score on the adjacent page. The notation and lyrics are consistent with the previous page, showing the same cursive script and musical symbols. The page is also aged and shows signs of wear.

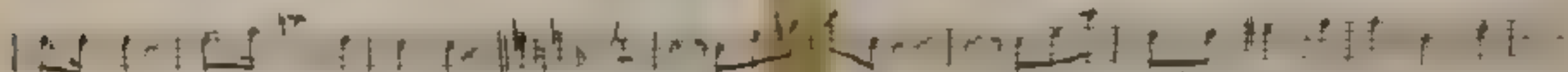
Handwritten musical notation on the left page, including lyrics such as "no a de", "a a pro a", "e se pro", "a a de", "da la me de", "a", "a a ge", "gi na ppe", "a", and "a".

Handwritten musical notation on the right page, including lyrics such as "a a a a a a a a a a a a a a a a", "a a a a a a a a a a a a a a a a", "a a a a a a a a a a a a a a a a", "a a a a a a a a a a a a a a a a", "a a a a a a a a a a a a a a a a", and "a a a a a a a a a a a a a a a a".

Empty musical staves on the right page.





Iam digne ducemus o rapte nobis nostra nuptia o rapte nobis nuptia


o rapte nobis o rapte nobis o rapte nobis o rapte nobis



nobis pro nobis o rapte nobis o rapte nobis o rapte nobis


Iam digne ducemus o rapte nobis nostra nuptia o rapte nobis



Iam digne ducemus o rapte nobis nostra nuptia o rapte nobis


Iam digne ducemus o rapte nobis nostra nuptia o rapte nobis


Iam digne ducemus o rapte nobis nostra nuptia o rapte nobis


Iam digne ducemus o rapte nobis nostra nuptia o rapte nobis


Iam digne ducemus o rapte nobis nostra nuptia o rapte nobis


Iam digne ducemus o rapte nobis nostra nuptia o rapte nobis

Handwritten musical notation on ten staves. The notation is a form of musical shorthand, likely a type of tablature or shorthand notation used in early printed music books. It consists of various symbols, including vertical lines, horizontal lines, and small characters, arranged in a structured manner across the staves. The notation is written in a dark ink on aged, slightly discolored paper.

Handwritten musical notation on a single staff, featuring various note values and rests.

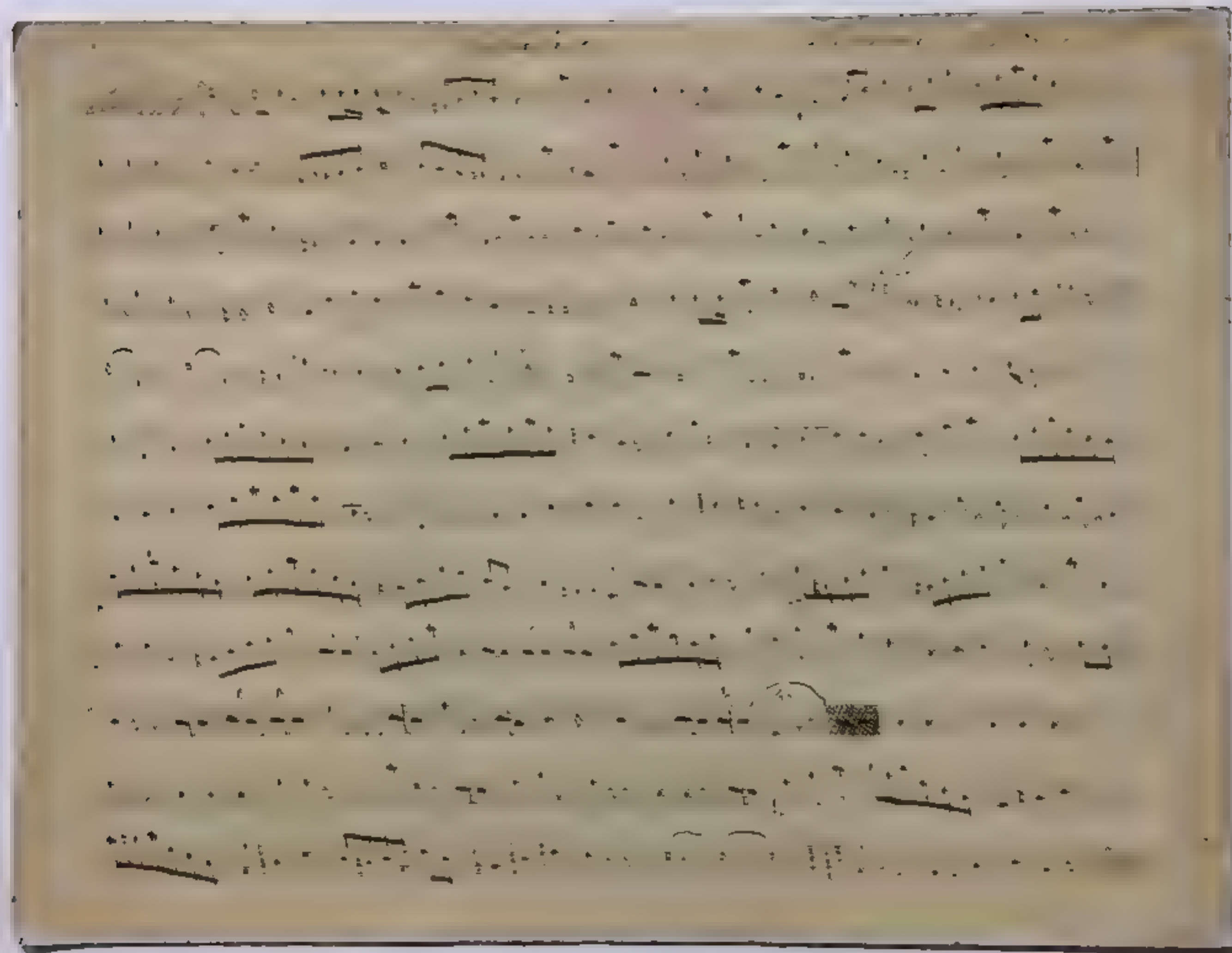
10. 16

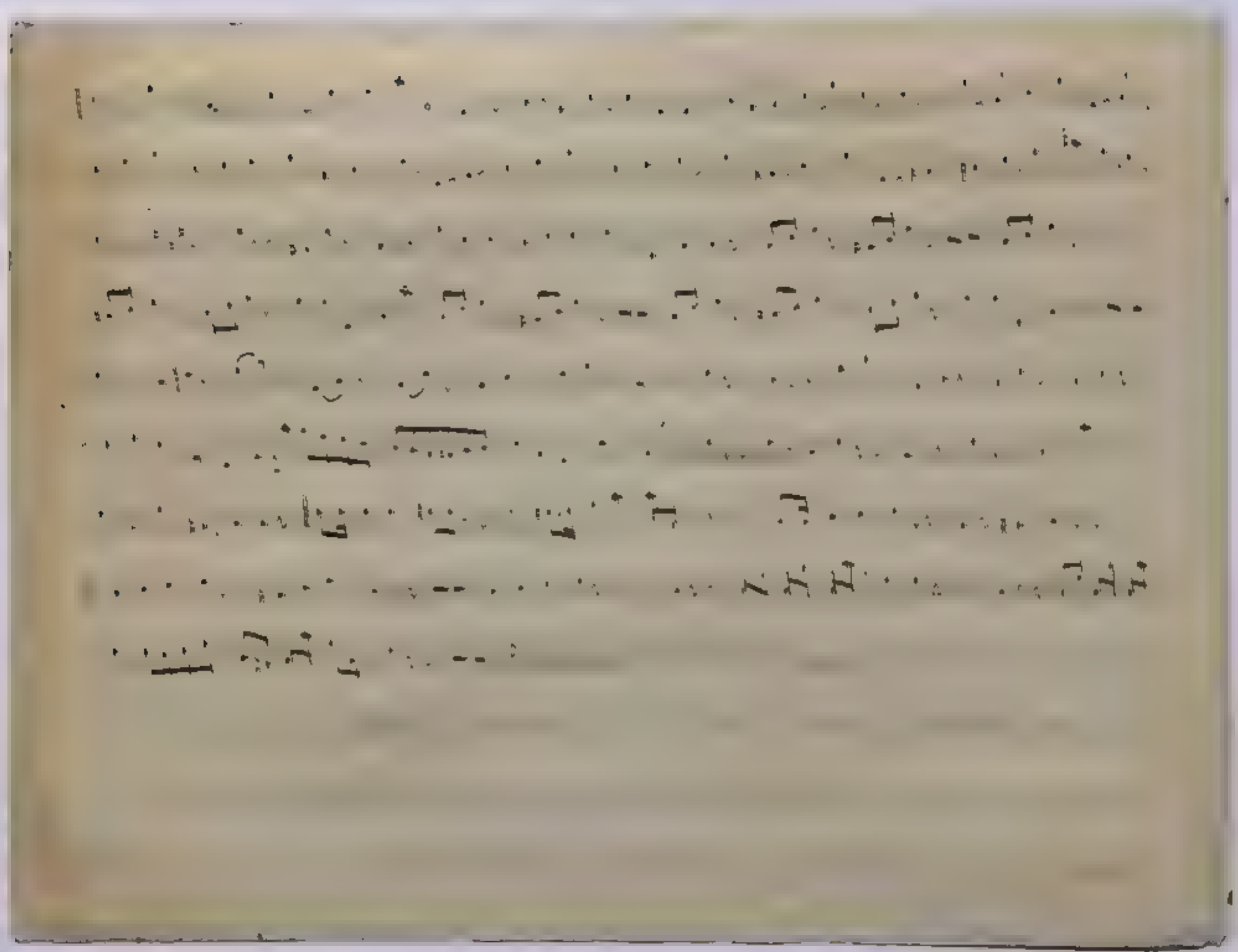
Handwritten text, possibly a signature or a small note, located in the center of the page.

Handwritten musical notation on ten staves. The notation consists of rhythmic symbols, including vertical stems, horizontal lines, and various note heads, organized into measures by vertical bar lines. The script is a historical form of musical notation, possibly from a manuscript.

Handwritten musical notation on a manuscript page, consisting of six staves. The notation is written in a cursive, historical style, likely representing a form of musical shorthand or tablature. The first five staves contain dense, continuous notation, while the sixth staff is mostly blank with some faint markings.

Handwritten notes or signatures in the bottom right corner, possibly indicating the end of a section or a specific instruction.





Handwritten musical notation on ten staves. The notation is dense and appears to be a form of shorthand or a specific musical notation system, possibly related to the 'Musical Manuscript' mentioned in the caption. The staves are arranged vertically, with the first staff at the top and the last staff at the bottom. The notation consists of various symbols, including vertical lines, horizontal lines, and small characters, which are organized into groups and connected by lines. The handwriting is in black ink on aged, slightly discolored paper.

AVENUE
1000 1 172

Handwritten musical notation on a single staff, featuring various notes, rests, and bar lines.

Handwritten musical notation, possibly a key signature or time signature, located on the left side of the page.

Handwritten musical notation, possibly a key signature or time signature, located on the right side of the page.

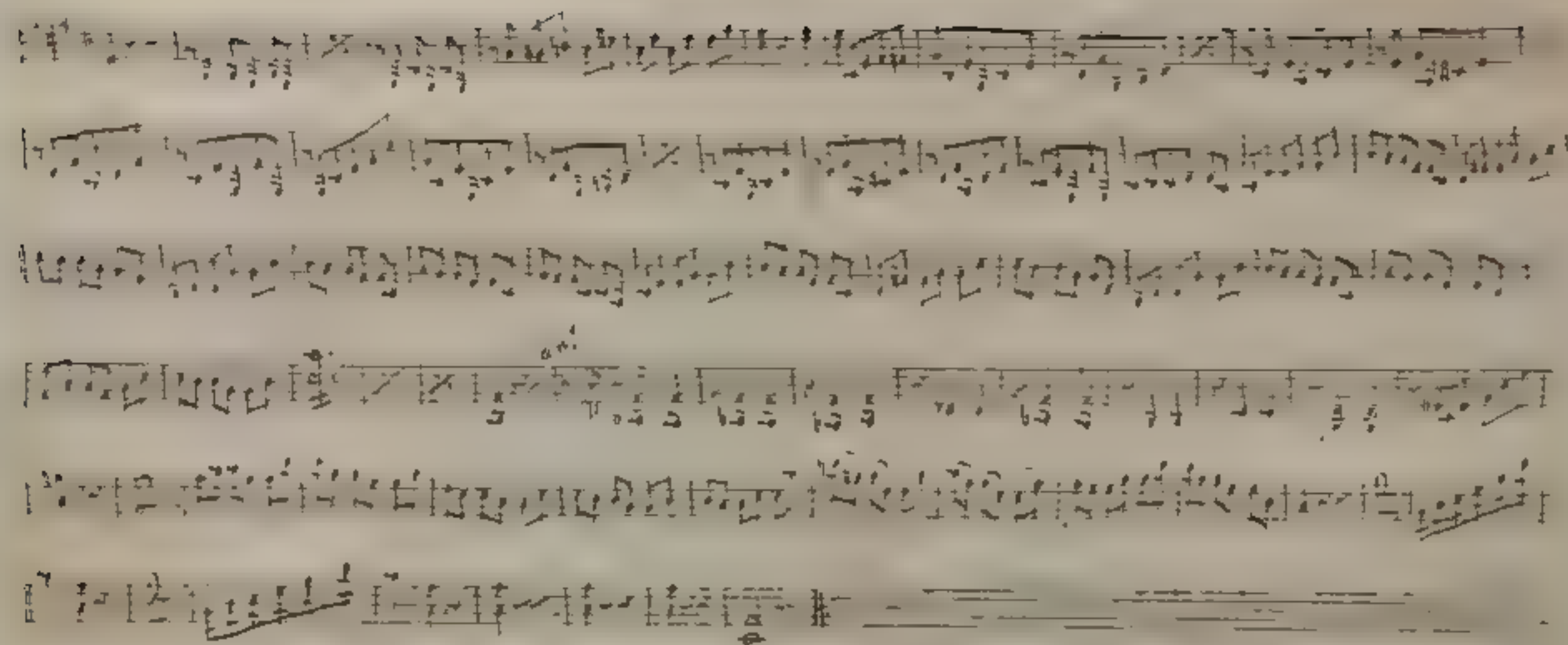
Small, faint, and mostly illegible text or markings at the bottom center of the page, possibly a library stamp or archival label.

Handwritten musical notation on a two-page spread. The notation is written in a cursive, historical style, likely representing a form of musical shorthand or tablature. It consists of approximately 10 lines of notation across both pages, featuring various symbols, clefs, and rhythmic markings. The paper is aged and yellowed, with some visible wear and tear at the edges. The notation is dense and fills most of the page area.

Handwritten musical notation on three staves, spanning across the gutter of an open manuscript. The notation includes various notes, rests, and bar lines, typical of early printed music.

Handwritten musical notation on a single staff, located on the right-hand page of the manuscript.

Handwritten musical notation on ten staves, featuring various notes, rests, and clefs. The notation is dense and appears to be a single melodic line. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation includes many beamed sixteenth and thirty-second notes, suggesting a fast tempo. There are several bar lines throughout the piece. The ink is dark and the paper is aged and slightly discolored.



Handwritten musical notation on a single staff, featuring various notes, rests, and bar lines.

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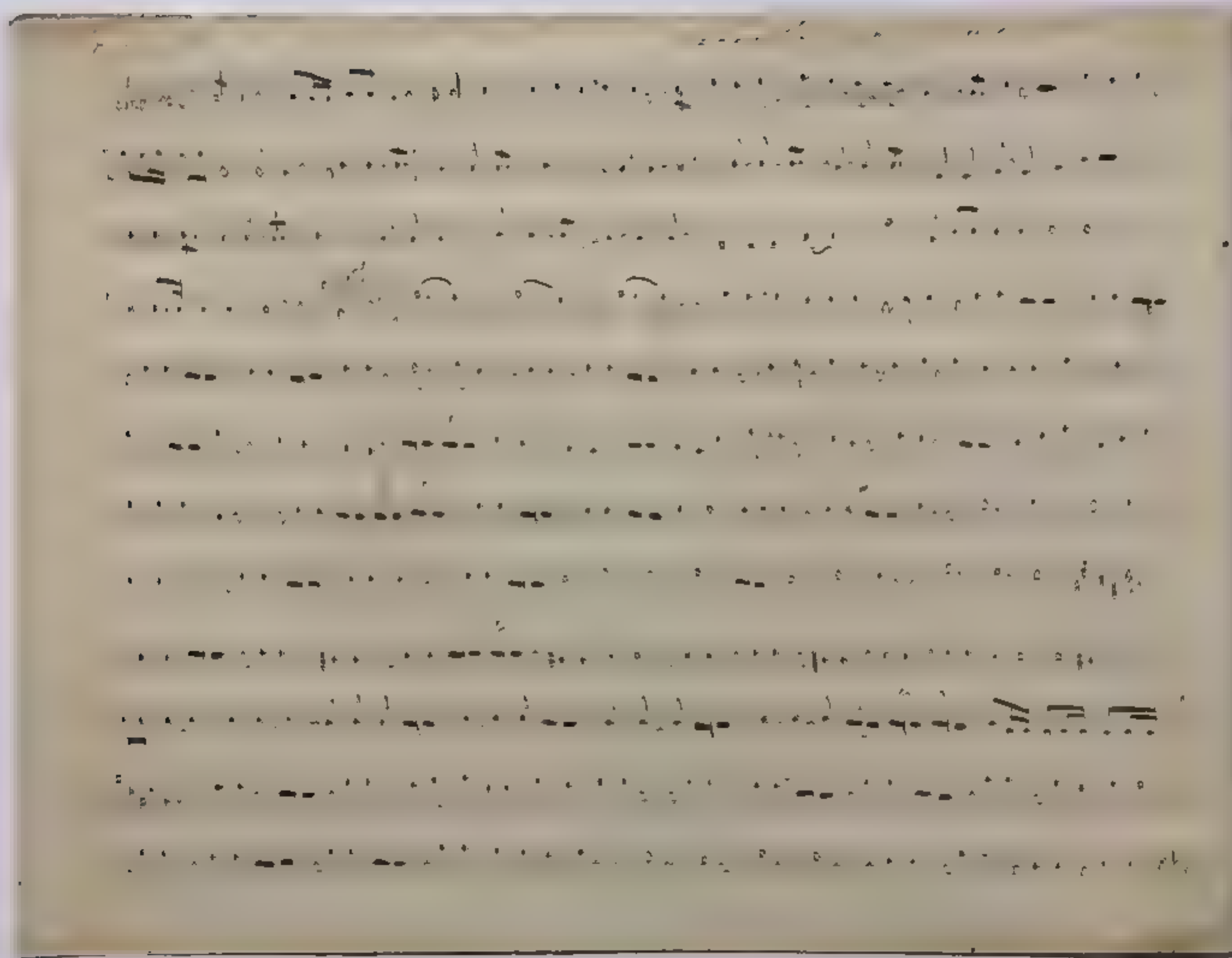
Handwritten musical notation on a single staff, featuring various notes, rests, and bar lines.

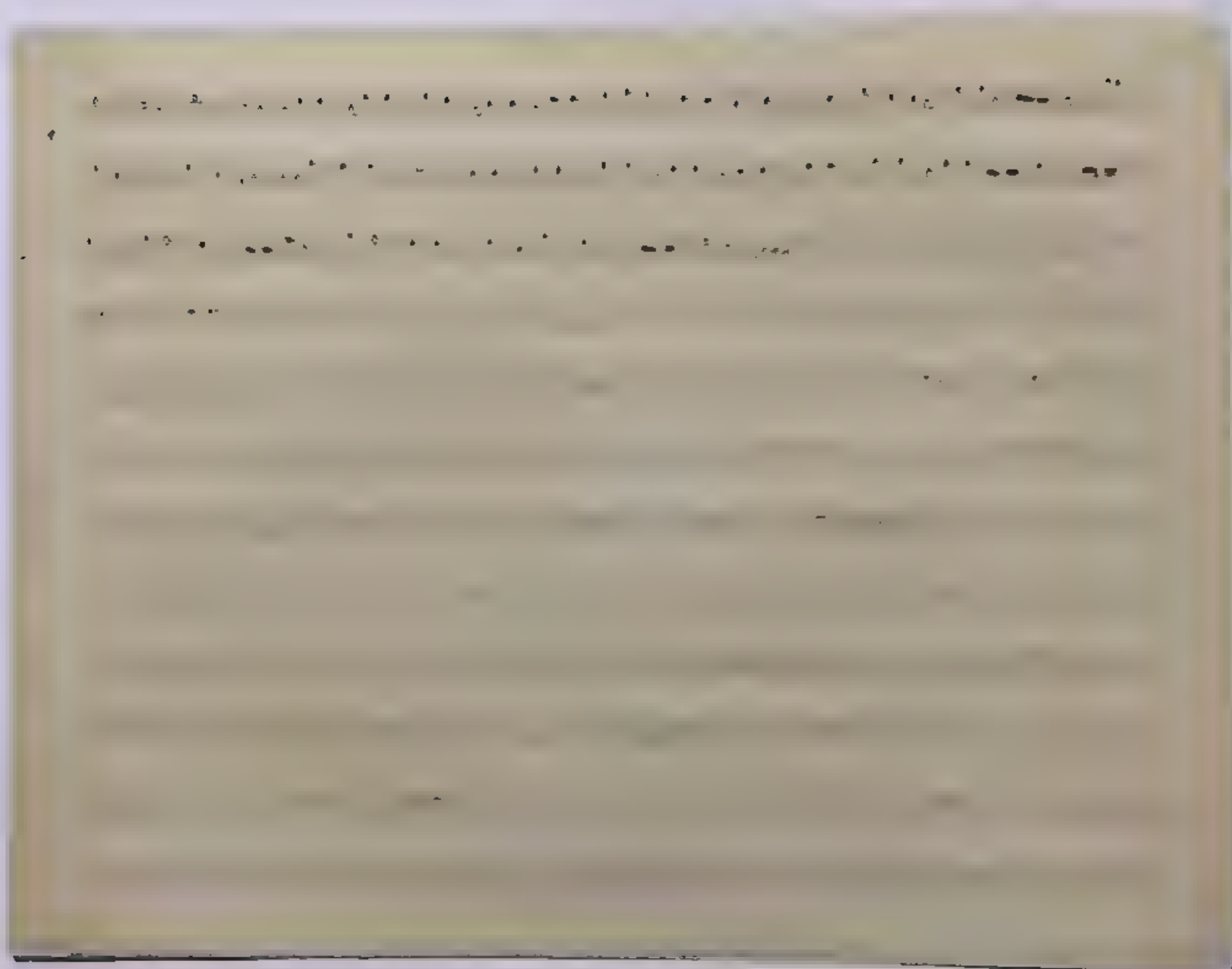
Handwritten musical notation on a single page, featuring ten staves of music. The notation is written in a cursive, historical style, likely from the 18th or 19th century. It includes various musical symbols such as notes, rests, and bar lines. The paper is aged and slightly discolored, with some ink bleed-through visible from the reverse side.



Handwritten musical notation on ten staves, featuring various notes, rests, and bar lines.

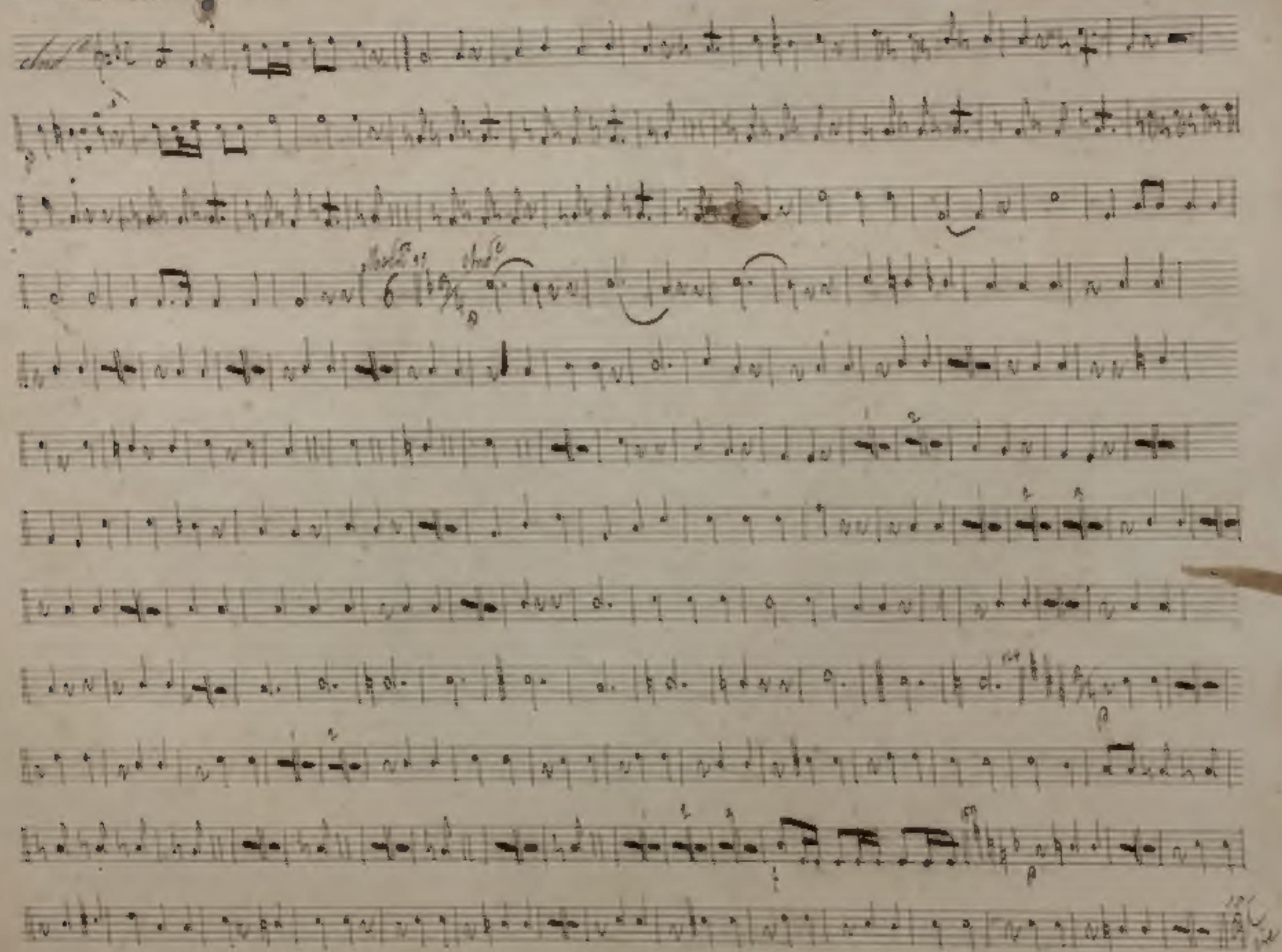


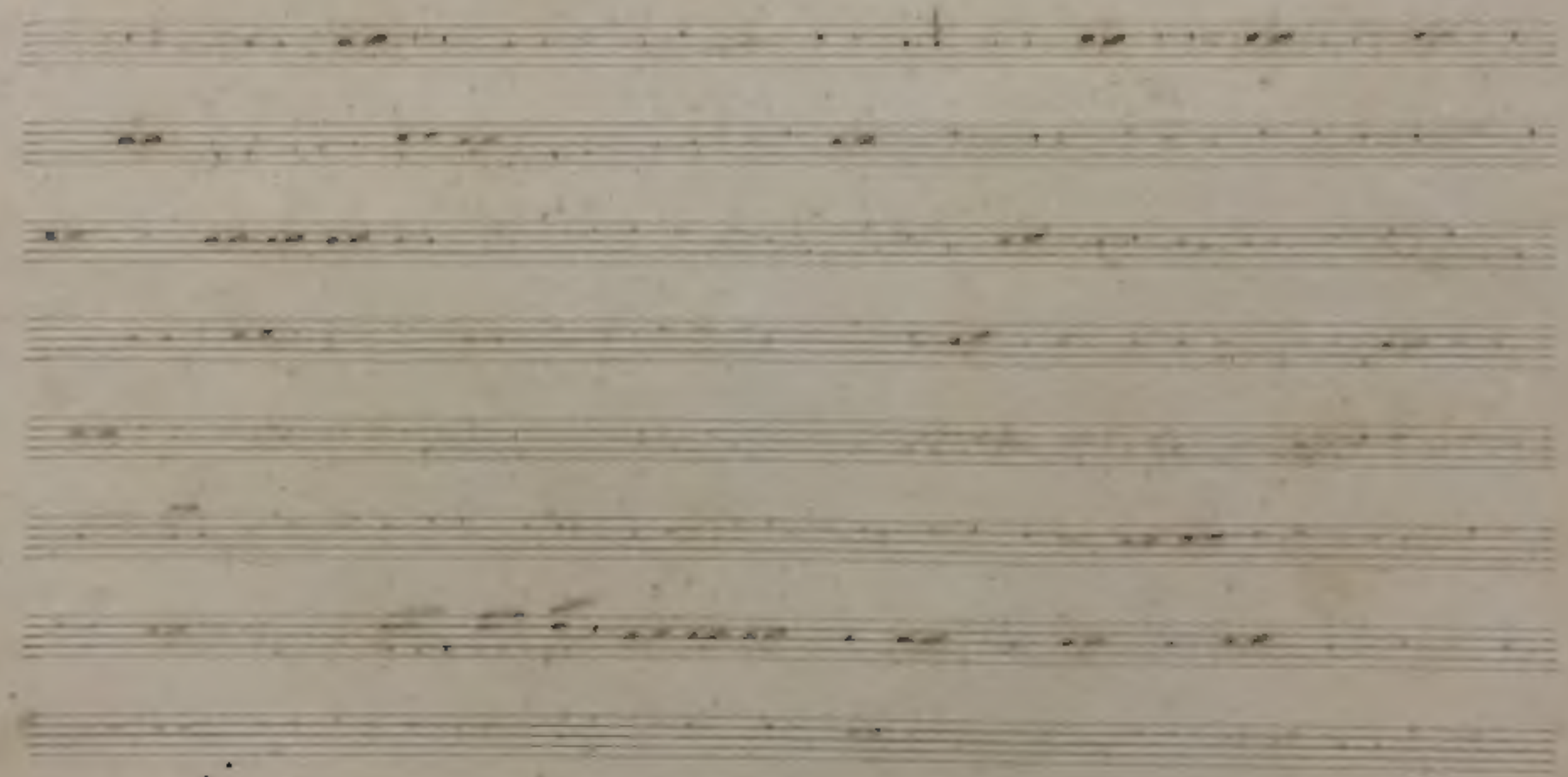
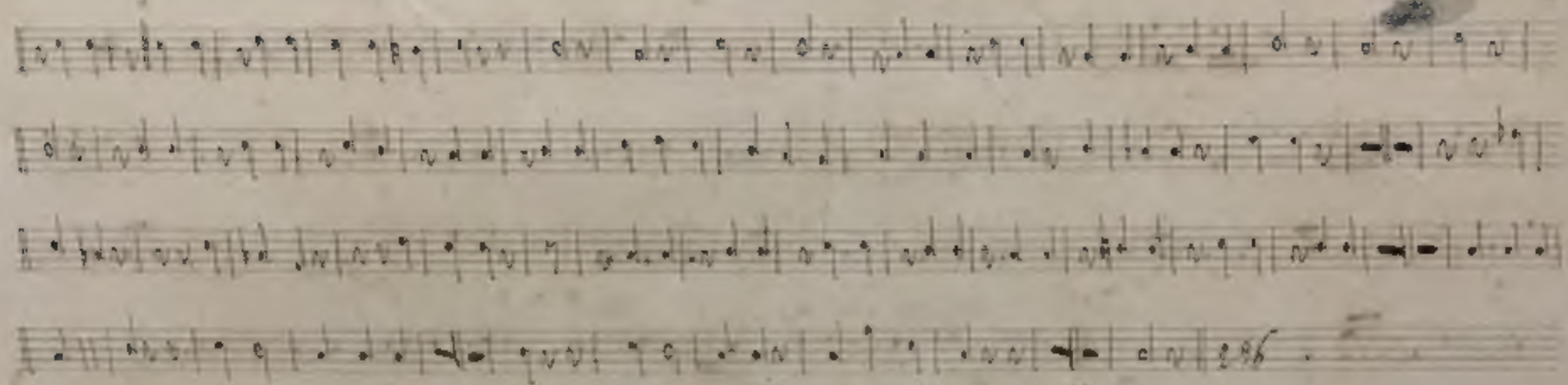




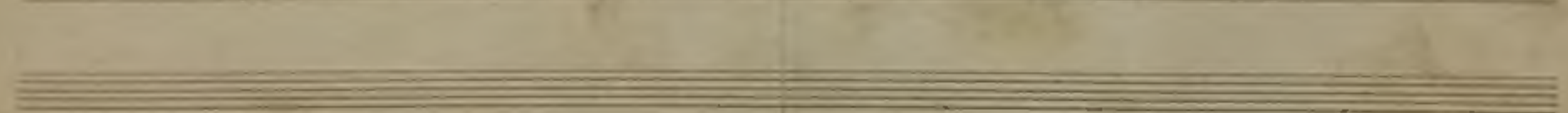
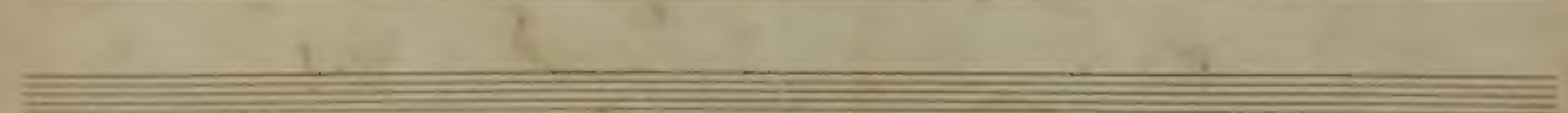
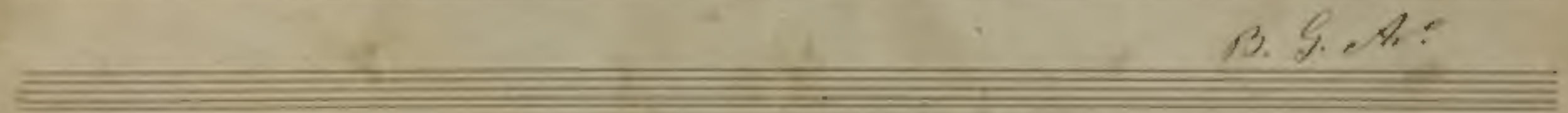
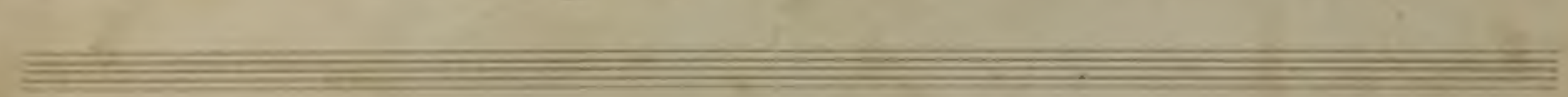
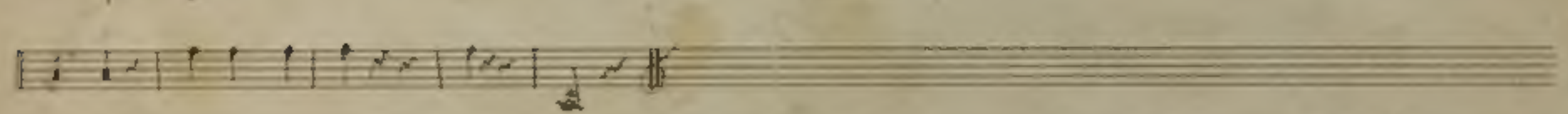
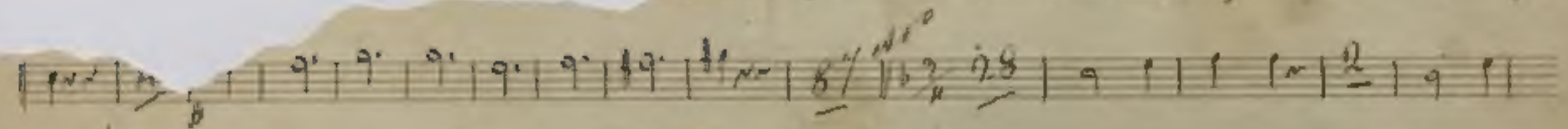
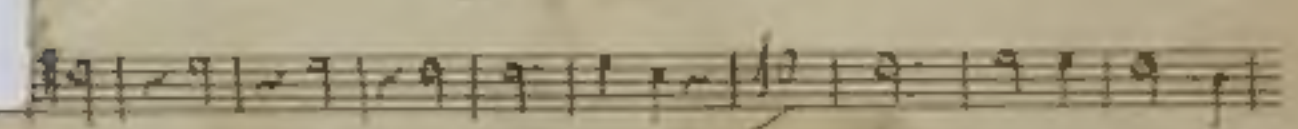
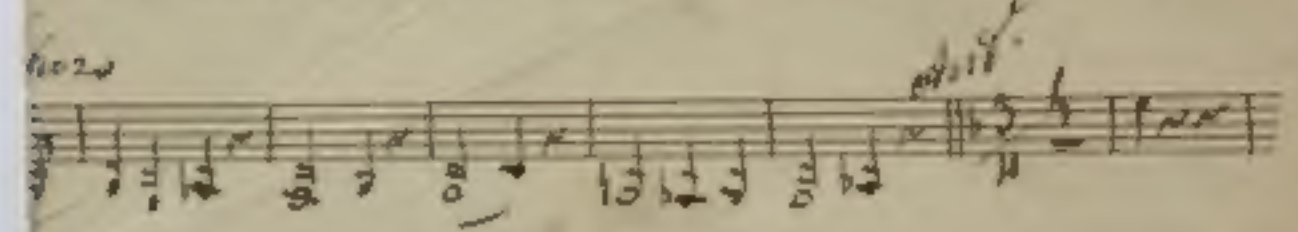
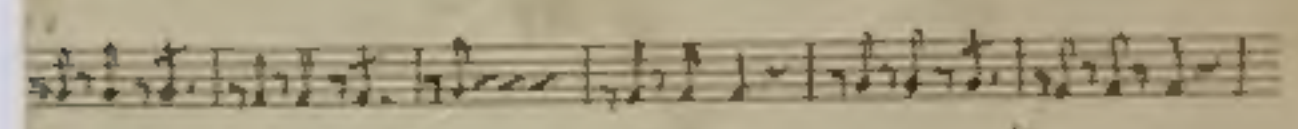
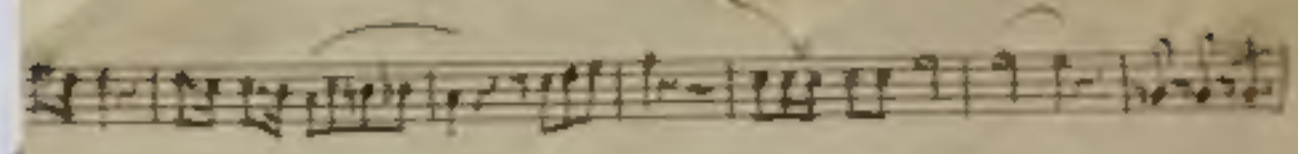
1.^o Voz. em

Luciano por J. Gomes 125





Andante



B. G. A.

